

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

CONTENTS

Texas Adviser Lists Ingredients Required For Medalist Yearbook	Martha Hankins	1
Teaching Them How — Some First Steps For Reporters	Patricia O'Hanlon	5
Some Simple Ways To Make Better Pictures For Newspapers	J. B. Leftwich	7
'Control, Unity' Called Key Words Of Yearbook Editorial Policy	Kendall L. Falke	9
How To Build Confidence In Young Reporters Through Role Playing	Geneva E. Foss	12
Adviser Believes Reporters Need Discipline Of History Writing	Reef Waldrep	14
New Insights After 2 Years Advising Mimeographed Paper	Franklin J. Stein	17
Streamlining Of Magazine Dummy Can Be Very Helpful	Ann S. Werner	19
SAY — A New Idea To Improve Community-School Relations	Mrs. Roy W. Cox	22
Guide To Good Books	Hans Christian Adamson	25

Bryan Barker, Editor

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Texas Adviser Lists Ingredients Required For Medalist Yearbook

By Martha Hankins

The adviser of "The Owl," the GSPA medalist and NSPA All-American winning yearbook of Paris High School (enrollment over 1000), Paris, Texas, tells out of the fullness of her considerable experience and knowledge what it takes to create a good yearbook of lasting value.

A yearbook, if it is to be worthy of the name yearbook, must perform four functions. Two of these functions are stressed by every person considered an expert on yearbook production, but to this writer all four are a must. These four qualifications refer to the big yearbook, the small yearbook, and the middle-sized yearbook.

First: The yearbook must be a real memory book, a glorified family album with pictures of every student and every faculty member included in it.

Second: The yearbook, regardless of size, must tell the complete history of one school year including curricular, as well as extracurricular, activities.

Third: The production of the yearbook must give worthwhile educational training to the students who prepare it for publication.

Fourth: The yearbook must be good enough to build good will for the school by giving a true and comprehensive picture of what the institution is trying to accomplish. It must be a public relations organ in every sense of the term.

A good yearbook must picture every student and every faculty member according to the activity of each. There must be a full history of the school year in both words and pictures. The curriculum must be portrayed in the fullest sense because it is the central aspect of school life. And, finally, special events of the year must be

given full coverage because they, too, belong in the record of the year. Even in a one hundred page yearbook all of these can be covered, but, of course, not in the same quantity as in the two hundred page yearbook.

The ingredients required to publish a good yearbook and fulfill the four necessary functions listed above are within the reach of every staff member and every faculty adviser. These ingredients are attainable by all who will seek them. In the following paragraphs, this paper will list and explain eleven essential ingredients which, when properly used, will produce a yearbook of lasting value.

1. A faculty adviser dedicated to the students, the yearbook, the school, and the community. One great enough in intellect to keep abreast of the ingredients necessary for the publication of a modern, up-to-date, and timely yearbook — not an out-moded one.

2. A responsible staff willing to work, study, and prepare for yearbook leadership — with enough members to do a good job in every phase of yearbook publication.

This kind of staff is acquired by the proper training to interested students by the faculty adviser and the retiring staff. Senior students make the best staff members, but remember that underclassmen must be kept in training at all times — not an

entire staff, but a nucleus around which a good staff can be built each year.

3. An enthusiastic student body — quantity unlimited.

A student body such as this comes only from education concerning the qualities of a good yearbook. Usually this training comes from receiving a quality yearbook. A student body will be behind a yearbook staff 100 per cent if the staff displays outstanding leadership in yearbook production. Usually a student body can be taught what a good yearbook is through publicity and the help of a good faculty. The greatest single factor, however, in this education is the publication of an outstanding yearbook, one that gives a complete history of the year in words and pictures, and at the same time pictures every personality connected with the school in the light of the activity of each.

4. An administration willing to cooperate, advise, encourage, and help both the adviser and the staff is a vital part of any yearbook.

The administration and faculty will usually be interested in the yearbook staff's problems and successes if they are given the opportunity to help and to serve. This help and cooperation will be forthcoming to any staff and adviser who will seek it in a tactful way. The success of the yearbook can be measured by the amount of encouragement given in a tangible way by the administration. A successful and outstanding yearbook has the backing of both the administration and the faculty. This usually is earned by the amount of help and cooperation the staff and adviser is willing to give to those whose help and encouragement is sought.

5. Time to work within the school day as much as possible and a place dedicated to the use of the yearbook staff in the preparation of a good yearbook is an essential ingredient for a good publication.

Palatial quarters are not necessary, but time, place, and equipment with which to work are vital. This author knows that some good yearbooks have been published without the above, but it is known that those in charge of such yearbooks were determined to do a good job despite the odds against them. Such staffs and advisers are not the general run. They are far superior to most students and teachers. No school can allow all the time necessary, but every school can include regular working times within the school day. Also every school can provide a place and some equipment for the staff. Most advisers know that if students are encouraged with a place to work, they can provide the equipment from yearbook earnings. All a staff needs is the opportunity and the guidance. Staff members will recognize that extra time must be given in preparing a good yearbook. They will also accept the fact that deadlines must be met regardless of the time required. With proper training they will give what it takes in every instance. Knowledge is power to a yearbook staff.

6. A workable budget, elastic enough to present the history of a school year.

The yearbook budget must be worked out by the adviser and the key staff members. A yearbook must make its own way if it is worth publishing. It also should make a reasonable profit to be used for equipment, professional staff trips, and other

things which will help in publishing a better yearbook for the particular school. A yearbook must not be a poor one due to the lack of foresight on the part of the adviser and key staff members. A well-planned book has a workable budget, elastic enough to take in all things necessary to make an outstanding book.

A yearbook must pay for itself through circulation and advertising. The newest trend in yearbook publication is to charge enough for the individual copy to pay for the book without advertising. This author questions this practice because the lack of advertising will help defeat the third function that a yearbook must perform; namely, to give worthwhile educational training to the students who prepare it. The business experience that staff members accrue from contact with business men and women in advertising cannot be accurately measured. The student must be taught by a competent adviser how to sell advertising and how to conduct himself in the business world. This training alone is essential to a well-rounded education. Also, students will be an asset to the school in extending good public relations from the school to its patrons.

7. A good yearbook library — professionalism in a staff is as important to the yearbook as any other one thing.

The staff must be taught that the yearbook library must be used to secure new ideas, for comparison, and for help with difficult problems. This library should include outstanding exchange books — the latest, and also the oldest if they are good, books published on yearbook

production — current, as well as bound, copies of magazines published on yearbook production — and current magazines that show good layout and choice of type. This library must be added to month by month. Certainly a complete file of all yearbooks published by the school must be available to staff members, adviser, and school officials at all times. This library must include scrapbooks for clippings from daily newspapers and the school newspaper which give information about the activities of the school. For example a good sports scrapbook is essential to sports editors in the preparation of the athletic section of the yearbook. Surely a collection of at least five years should be on file in the scrapbook section of your library. Space for filing will possibly preclude the keeping of more than five years at any one time.

8. Professional publishers and photographers (quantity unlimited) with proven reputations for good work and an interest in student problems is an essential ingredient in the production of a superior yearbook.

The cheapest publishers and photographers do not always fill the bill. A yearbook gets only what it pays for, and is as good as the work put into it on the part of professional people as well as students. It must be the business of the faculty adviser and the staff to know what is offered by any publisher and photographer. Make a study of this, ask questions, and find out what is available in the way of help from all professional people in any way connected with the publication of your yearbook. Publishers have much to offer if the adviser and the staff will ask

for it. However, if those trusted with the publication of the yearbook in the school take the line of least resistance and least work, the publishers will let them. Your yearbook will be the end result only of what is put into it. It will not publish itself!

9. Cameras, photographic equipment, and trained student photographers are vital to the publication of any yearbook.

Photographers for a yearbook possibly are best trained by the faculty adviser. But if the adviser is not trained for this, may I suggest that this responsibility be that of the retiring photographers. If underclassmen are kept in training each year, there will always be a supply of photographers to take the place of those who graduate. Photographers carry the burden of a yearbook and all privileges given them are deserved if they do a good job. It is better not to have a yearbook if you cannot have good photography. The reproduction of pictures in the yearbook is the measure of good or bad photography. Your photographers must do more reading and studying than any other staff member. They must keep up with innovations in posing, camera equipment, and what it takes to make a good picture.

The best photographers for a yearbook are the student-trained ones. The processing of the film, printing, and enlarging possibly should be done by professionals due to the lack of time in a student's day and the expense involved when amateurs do this work. A good photographer can use all his spare time learning to give to the dark room operator the best possible pic-

tures with which to work.

10. Teachers, parents, friends — quantity unlimited — interested in the betterment of the school and the yearbook and willing to give the students responsible for its publication concrete help and visible encouragement.

11. Add to the above a dummy, prepared by well-informed staff members, which exhibits a knowledge of good layout techniques with room for interesting and informative copy, headings, and captions sufficient to present the story of the year. Add good photography, a theme not too prominent but enough to tie the book together, a durable and attractive cover, a calendar, an index, an attractive advertising section, a complete coverage of the school year both in class and out of class, and one full academic high school credit for those students who do the work to put out a good yearbook, AND YOU HAVE THE INGREDIENTS FOR A YEARBOOK OF LASTING VALUE!

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better.

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The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

Teaching Them How— Some First Steps For Reporters

By Patricia O'Hanlon

The teacher of creative writing and language arts at Chatham Junior High School, Chatham, New Jersey, and faculty adviser to "Junior Hi-Lites," the school newspaper, here deals tersely and practically with some essential things which all reporters, let alone beginners, should "read, mark, learn, and inwardly digest" if they would write better than some of them do. Many school newspapers would be improved immediately if the hints set forth below were given practical application.

"How to become a journalist in three easy half-hour lessons."

That, facetiously, might be the blurb for the course in fundamental journalism offered the prospective staff of our school newspaper last fall.

Such a claim is chimerical for the precocious, not to mention the average youngster of twelve or thirteen. But, average adolescents are what we have to work with, and a brief extra-curricular training period is all the time we have, so we must be dreamers of a sort.

In junior high schools where journalism is not part of the regular curriculum, training for the school newspaper poses a real dilemma: on the negative side — how to teach the staff what journalism is *not*. It is not creative writing, it is not like the answers in a lab report, it is not even like an essay for English class. And, on the positive side it is the format of copy, the ways to attack a story, the complete process involved in putting an issue together. These are the two sides of the dilemma facing an adviser of a school newspaper. The problem is unique; I know of no other school activity requiring so much know-how for which so little training is prescribed.

Having persevered through one year with a haphazardly trained staff, I decided last year to launch

a three-session introductory course to be run during the week just prior to the first issue of the paper. The reporters selected for the staff were obliged to attend each of the half-hour sessions. All three classes were run twice — at noon time and after school so that the staff would have ample opportunity to attend.

In the first-class, devoted to news writing, we presented and elaborated on the five W's of the news lead. These are not so hard for anyone to learn, especially if he has a mimeographed sheet to check with. However, the true test of a good lead, we explained, was deciding which "W" comes first; and that is ultimately up to the judgment of the individual reporter. It is the where, the when or, the who of the story that is of paramount importance? The decision on this evolves from the event itself; that combined with what the reader wants to find out. To put it into a formula, one might say: first consider the facts of the event and then what your reader wants to know about them.

We emphasized that while all five W's must be present in the lead, only the strategic ones are exploited in detail in the body of the story. Any good news article tapers off — at least important points coming last so that the ar-

ticle can be cut if necessary. (No build to the climax here as students are taught in short story writing.)

On the second day of class we spoke of feature writing — the different approaches to and the possible sources of feature material in our school. The hardest point to put over here is the fact that features don't *have* to be newsworthy; they merely have to be entertaining. Most school newspaper staffs allow great areas of feature material to lie fallow because of this erroneous association of features and news. To formulate again: in feature writing the subject is relatively unimportant; treatment is all. And unfortunately treatment is unteachable. It lies in the hands of the talented and imaginative. However, we stressed the appeal of humor as the main avenue of the feature for junior high readers; and we urged everyone on the staff to try writing a feature some time during the year. Incidentally, had we been foresighted enough, we would have *required* a feature from everyone before the year began to cache away for those issues where the supply ran low.

On the last day of the training period we explained the cycle of the newspaper from the reporters' copy to the finished sheet. To illustrate this we made a bulletin board display, labeling the three stages of a story: copy to galley to incorporation in the finished newspaper. We tried to explain some of the problems of a printer and the general havoc that is wrought when we do not meet our deadlines. If time had allowed we would have taken a field trip to the print shop, let the printer explain the problems himself, seen his equipment, and hence become

generally more considerate of the product end of newspaper publication.

For the remainder of this third session we practiced writing a strong news lead. I gave the class the job of writing on a recent assembly, a demonstration-talk on wrestling and the correlated arts of self defense. The speaker, a former coach and fine showman, had been written up in a number of national magazines, including *Newsweek*. He was obviously a "personality man." Thus the news story lead should have emphasized the "who" or perhaps the "what" of his performance. A surprisingly large number of the students, however, selected the "when" — a common fault of fledgling journalists. After writing them, we read these leads and criticized them together. This exercise undoubtedly proved the most important lesson of the course — underlining again the old saw that the only way to learn to write is by writing. Should time allow, more laboratory work of this nature would be an invaluable aid in training the staff how to produce a readable news story.

This, briefly, is the substance of our first year's experiment. For the current year I hope to better the course, sharpening it up with added bits of information from our Columbia Scholastic Press Association convention notes and the CSPA handbook. I do not intend to lengthen the three-day session; interest would flag if the school newspaper began to look like "too much work." However, "post mortems" — short meetings after the distribution of each issue — would be a profitable way to continue and reiterate some of the principals laid down in the preliminary course.

Some Simple Ways To Make Better Pictures For Newspapers

By J. B. Leftwich

The Director of Public Relations of Castle Heights Military Academy, Lebanon, Tennessee, and faculty adviser to their interesting, medalist-winning newspaper tells of some simple, straight-forward ways to make better pictures for school newspapers.

On the sports page of one of the largest newspapers published in the high school ranks there recently appeared a two-column, full length picture of the captain of the basketball team.

There was nothing unusual about the picture or the idea of publishing the likeness of the captain of a team. Rather, there was much of the usual in this cut. The boy's face was about the size of baby's thumbnail. There was more space on either side of the player than was occupied by his image. The captain gazed forlornly into the camera and he was bowlegged.

Two simple things could have been done to make this picture worth the space it wasted:

1. The photographer could have given the captain a ball and had him take aim at the basket.

2. The editor could have used a pair of scissors, a paperknife, or a grease pencil.

The picture serves to point up two major weaknesses in news pictures published by secondary schools — lack of planning by the photographers and lack of cropping by the editor. All too frequently, the high school photographer is told to "get a picture of the Beta Club officers." The photographer rushes out, finds the officers, stands them against a wall, and presses a button. The picture is processed with plenty of margin and appears "as is" in the newspaper.

Of course, it is not easy to think

of original poses for groups, small or large, but some advance planning can eliminate much of the dead-pan glares or toothpaste-ad smiles directed toward the camera. Take the case of the Beta Club officers. A way to avoid the "left to right" pose is to pull the president out front, shoot him closer to the camera, possibly in profile, as he addresses the other officers who can be seated casually on top of a desk, on the stair steps, or even in chairs.

The picture is then processed and given the editor who must make a major decision: How much of the finished print should be engraved? Most likely, the picture will show much more of the subjects that would be of interest to the reader. The editor at this point should crop the bottom portion of the picture, ruthlessly amputating possibly as high as the waists. From the top, he should crop down to within one-fourth of an inch above the uppermost head. From the sides, he should crop through shoulders — even chests.

Now, let's go back to the photographer and list two other important factors over which he usually has control. Assuming that he is using flash for lighting, he can enhance his picture by (1) posing his subjects a short distance from the wall and (2) holding his flash-gun — detached from the camera — above his head and tilted toward his target. This, of course, is de-

signed to eliminate shadows which so frequently form distracting black haloes around heads and faces.

There is another instruction for school photographers to follow: Pose 'em tight. The editor should tell his photographer to eliminate space between heads and shoot a "TV close-up" type of picture. The one pitfall in the tight composition is that the subjects naturally tend to lean apart. This can be corrected by telling them that although their positions may seem unnatural they will appear quite normal in the finished picture.

Most photographers know enough about newsphotography to avoid consistently taking the "looking-into-the-lens" picture. The thinking cameraman will give his subjects something to hold or something to do. This can bring about another problem. It is not unusual to have the subjects about a table or desk looking at a book or paper. If the picture is made from the usual position or if the camera looks down on the subjects, eyes will appear half closed. This can be corrected by lowering the camera and "shooting up" at the subjects. Here, again, the flash photographer must avoid throwing shadows above the subjects by detaching the gun and elevating it as much as possible.

The photographer who employs flash for lighting should consider use of a sidelight. This is a unit, usually attached by wire to the camera flashgun, which is used to fill in shadow areas, to kill shadows, or to add highlights. Normally, the sidelight is placed at a higher angle than the camera-attached gun, on the opposite side, and at a near right angle from the base light. Of course, this adds to the expense of production and likely

will be too costly in many cases.

More and more amateur photographers are turning each year to available light photography. Development of the new fast films continues to entice both professionals and amateurs into this field. There are many advantages provided the photographer is proficient enough to produce a printable picture. Usually, available light enthusiasts use the 35-mm camera which allows him to make several exposures at a comparatively low cost. Another important factor is the fact that the photographer has greater mobility with the small camera and can approach the proposed picture from new angles. Freed from the heavier camera and from expensive film, the available light photographer can execute fresh ideas and, as his subjects get used to the idea of facing the camera through several exposures, capture a quality of naturalness usually elusive on the larger film.

Newspaper staffs now considering the purchase of a camera should not overlook the Polaroid products. Even though there are many factors that the picture-in-one minute cameras can not control, they do eliminate delays and the need for expensive darkroom facilities. But before entering the Polaroid field one should determine if the engravers can satisfactorily work from the Polaroid print. Many engravers with limited facilities are only able to produce cuts which are the exact size of the print. The size of the Polaroid print and column measurements usually vary.

The editor and the photographer are partners in newsphotography. Rather than simply telling the photographer to "make a picture of the Beta officers," the editor can help plan the picture,

offer suggestions for posing, and specify the number of persons to be in the picture.

Even if the pictures turn out to be dismal products, a smart editor usually can salvage something by cropping or by writing clever cutlines. One editor faced with a

print in which one of two persons listening to a recording in French had his eyes closed, wrote the following caption: "Henry Haynes closes his eyes and dreams of Gay Paree as he and Susan Crehan listen to the new records purchased recently by the French II class."

'Control, Unity' Called Key Words Of Yearbook Editorial Policy

By Kendall L. Falke

The adviser of the yearbook and newspaper — both on occasion Medalist (CSPA) and All-American (NSPA) winners — at Norwalk High School (1100 students), Norwalk, Ohio, brings his interest and knowledge to bear in a practical discussion of certain basic aspects of yearbook editorial policy.

Editorial policy in producing a yearbook is very much like the role of the conductor of a symphony orchestra. Both have a story to tell. Both have to work with many diverse elements in order to communicate adequately with the listener or the reader. Both control completely all aspects of the production from the pure mechanics of communication to the subtleties of interpretation. And in both cases, as soon as the conductor becomes obvious to the audience or the editor's showmanship becomes obtrusive, the effect is ruined.

Control and unity are the key words of editorial policy. Anything and everything that have to do with the yearbook is either directly or indirectly the responsibility of editorial direction.

The first step then which the editors must take is to establish a solid policy in such matters of visual unity as type faces, copy blocks, cutline style, picture cropping, and white space.

Many otherwise excellent yearbooks fail because the editors did not follow an absolute pattern in these mechanical operations. The

reader approaches the yearbook without previous orientation. But if his introduction to the book is concise and clear rather than ambiguous and confusing, he will readily feel "at home" with the book. His enjoyment and understanding will be enhanced rather than hindered if the editors have planned each progressive page according to a pattern and with some thought toward the book's continuity.

Type faces are important matters in book designing. Each type has its own individuality and personality. Editors should select one that is both pleasing to them and suitable for the kind of story of their school that they wish to tell. Once the selection is made, the staff must not deviate from it, except perhaps for special effects on a very rare occasion.

The title on the cover should be of the same type face as the title on page one (or two or three, if used later). The statement of the theme should be made in either the same or a kindred type face and in letters large enough to assure instant recognition of it on the part of all readers. When the theme is

restated on subsequent division pages, the same type face in the same size will be readily recognized by the reader.

For the headline schedule a third type face may be selected, but it should harmonize with the other faces. Care must be exercised in mixing serif and sans-serif, for instance. (Variey, in all matters, is a source of enjoyment as long as it relieves monotony but does not produce confusion.) The same size headline should be used on all similar columns of print. The staff must decide whether to use a single line headline or a two line, whether it should be set flush left and flush right or indented. These are matters of choice rather than correctness.

The style in which all headlines are to be written must remain the same throughout the book. Will the headline, like a pork-and-beans label, say "Hi-Y," "Football"? Or will it, like a magazine article, entice the reader with "Tri-Hi-Y Can Be a Rewarding Experience"? Or will it proclaim with muscular newspaper verbs that "Hard Working Scientists Make Fair Projects"? At their best, headlines will tell the story of the current school year and avoid that which is apparently true of any year.

Copy blocks should also be consistent. Two or three widths of printed material, in addition to the special copy used on the opening and division pages, are sufficient variation for the reader. But if he is jolted from a skinny copy block slithering down this page to a broad expanse running pell-mell across that page, he will become tired and confused. The editoial board should state the exact widths for all copy blocks in the book.

Copy fitting is also essential.

Since the linear space required for "He looks the part of the fool" is obviously smaller than that required for another seven-word sentence, "Extensive examinations could determine your college entrance," word count can be fallacious. A more accurate letter count may be estimated by typing a page or so of the particular printed column (same type size and width) that the staff wishes to use. The average width of the typed material will provide the margin settings to be used when the staff prepares fresh copy. The number of printed lines per inch will tell the writer how many lines of type will be needed to fill the copy block space.

The manner of handling cutlines should be consistent throughout the book. Recommended are setting the first line flush left (not indented as in essay paragraphs) and setting the first couple of words either in all-capitals or bold face. Whether or not the same type face is used for cutlines as for the copy blocks, the size of type (points) should be smaller than that of the copy blocks.

A good editorial board should also formulate a philosophy of picture cropping so that every picture tells its story to the best advantage. Faces are the chief interest in group pictures, not hands, legs, and feet. For illustrating a physical action, the cropping should focus attention on the action itself — fingers on the clarinet keys, the saw going through the board. Elaborate group shots, extraneous details, useless background props, as well as multiple focuses of interest in the same picture, will only confuse the reader and will act to bury the story the picture is trying to tell rather than reveal it.

The use of white space is another

important factor. If the editorial staff sets down definite rules concerning it, each page editor will know how to cope with this problem of framing the picture, leaving rest space for the eyes, and not creating a desert of nothingness. A predetermined width of margin around all copy blocks, between pictures, and on the four sides of the page will help make the book a unified project. By measuring the white space found in outstanding, well-designed yearbooks the staff will be able to arrive at the most desirable amounts for its particular book.

All these matters — headline schedule, picture cropping, etc. — are for the most part purely mechanical operations. Another phase of editorial control, which is less obvious and more difficult to make effective, is the matter of the prevailing mood or tenor of the book. But just as a policy for page make-up can provide a mechanical unity, so can the more subtle "feeling" of the book pervade all sections and establish a unity there also.

Of course the choice of theme will be the first decisive step in determining the kind of story the book will tell. It should be remembered, however, that any theme at best is an artificial device used to brighten the book and unify its many diverse elements. It serves much the same purpose as attractive gift wrapping paper: it makes the contents seem more exciting and important, but the gift itself remains the item of lasting value. The page-by-page story is the only justifiable reason for the yearbook's publication.

It follows then that while the theme must not dominate the book's contents, yet by the same token it can dictate some limita-

tions. Just as a power saw would look ridiculous wrapped in a frilly rosebud tissue, so would the story of an extremely poor athletic season look conspicuous in a book based on a theme like "success is our best product."

A clever editorial staff must seek to bring about a happy marriage between these two seemingly irreconcilable factions. If the staff chose the theme "Knowledge is the source of all power," then this idea might be worked into the text at many turns. In picturing the board of education, a senior English teacher might be shown with the group discussing term papers. (A profile view of the teacher will make the board still the center of attention.) In the sports section emphasis might be placed on the fact that football games are won by learning a series of complicated plays rather than old-fashioned brute force.

In many instances, some room may have to be left for those big and little moments of school life that just won't fit a specified theme. No verbal theme can cover all aspects of this long, fast moving year.

It should not be forgotten that the choice of theme and mood will play a prominent role in all those mechanical operations which were discussed as separate entities in the beginning of this article. While Old English type may be suitable for one kind of story, a bold sans-serif will serve a different purpose. Proper, formal pages add dignity to one story; big raucous candid shots shout a different kind of news.

In this vicious circle of activity the editorial staff will have to control all factors at once. With careful planning each step of the way, a unified yearbook will evolve.

How To Build Confidence In Young Reporters Through Role Playing

By Geneva E. Foss

The Director of Publications, Spokane Public Schools, Spokane, Washington, brings her experience, knowledge, and interest to bear on a problem — building confidence in young reporters — that possibly affects all those students who would write for the school press. Two previous contributions by her appeared in The Bulletin in 1956 and 1958.

Frequently, the young reporter — even the one who seems to possess unlimited poise — develops a bad case of “butterflies” when he gets his first few assignments for the school newspaper.

The adviser through role playing may help to bridge the gap between assignment time and the final submission of the story. Charts and films on good grooming may supplement assigned readings or personal assets of reporters.

Early in the semester, the editor and one or two other students with major staff positions on the paper should confer with the adviser. Those students are not too far removed from their beginning reporting experiences to recall some of the pitfalls experienced as neophytes.

From the discussion, these and many more ideas may be listed:

1. The coach who always wants space — columns of it — but who says he's too busy to sit down for five minutes to grant an interview.

2. The speech teacher who insists upon writing the story of the forthcoming high school play herself — for she's the “one who has the feel of the play.”

3. An English teachers who makes and breaks interview appointments as frequently as the weatherman makes mistakes in forecasting.

4. The student body president who's afraid of “his own skin” and

doesn't want to give out any information but who wishes the paper to promote all-school projects.

5. The custodian who has just received his year's supply of soaps and brushes but who doesn't wish to be in the “limelight.”

Adviser and the other “conferees” may decide which idea best lends itself to effective role playing. Teacher or student may take the part of the coach; one of the students, the neophyte reporter; other students, “athletes” hanging around the coach's office.

At the beginning of the news class, the “stage” may be set. The “cast” may use techniques to show how even the most difficult coach can be “won over.”

Following the skit, teacher and class may discuss “how easy” it is to get the information. Pointers on politeness, neatness, and other personal assets must be included in the discussion.

Then a new “cast” from the class may be chosen. This group will show the “wrong way” of getting an interview. The second skit, in short, becomes a humorous review that impresses upon the students the essentials of a good interview. Props — wraps, glasses, buddies, gum, and what-have-you — will add interest.

For the review skit, the students should be given some preparation time, assigned by the teach-

er. In such a review, students may incorporate numerous "don'ts" that "will bring the house down."

Permit:

1. The reporter to chew several sticks of gum while he's interviewing an individual.

2. Him to take along some buddies who will make nuisances of themselves by talking when the interview is going on.

3. To be uncouth in his conversation.

4. "Insult" the coach by telling him he's unpopular with athletes and the newspaper staff as a whole.

5. To go without necessary paper and pencils (Plural — yes, for a pencil point may break. Automatic pens often run out of "ammunition," and there's no time for the reporter to go back to the news office to get materials.)

6. Ask unrelated questions.

7. Monopolize the time by telling some of his experiences (Good reporters ask questions and listen instead of "sounding off.")

The list could be expanded ad infinitum to fit the situation.

Another discussion could be in order: What were the things done that would irritate any person interview? What are the things one needs to do and say that will maintain smooth waters?

For the students' individual notebooks, each young reporter may develop an imaginary interview — different from the one enacted. Two columns — the correct and incorrect ways for interviewing — may be filled out.

Neophytes develop a comfortable feeling quickly when they know what is expected of them when they go out on an interview within their own building.

Because all interviewing is not done within the school, training in

telephone techniques is also essential.

The dramatics department, perhaps, has a desk phone or two that may be used as props for role playing on interviewing the Parent-Teacher Association's president, for example. Available in many parts of the nation are special films on telephone manners which may be borrowed through the local telephone office. Often the public relations department of the company provides a speaker on telephone manners.

While the reporter weekly may spend hours and hours talking on the phone with his teen-age pals, interviewing someone he does not know or has never seen presents a frightening experience to some students. A little make-believe plus kindly assistance in framing queries he will need to ask provide him with the necessary confidence. He knows how to introduce himself properly, explain why he is calling, and get unhesitatingly the data he needs for the newspaper. When he hangs up the receiver, he can go happily to work on what should be a complete, interesting story.

Meeting celebrities is another experience which demands calmness on the part of the young reporter. Classtime daily cannot be devoted to role playing. A few minutes out of one period, however, can produce desirable results for any reporter who during the ensuing year may have the joy of being introduced to a special guest in the city. Shaking hands as one greets a presidential candidate, the state's governor, a movie star, a playwright, an astronaut, or a four-star general is something that doesn't happen daily in the average teen-ager's life. With a little classroom practice, he feels less awkward at the reception prior to a

formal press conference. He can give his name clearly, tell from what school and paper he comes — just as matter of fact as the professional reporters from the city's papers.

Shaping his questions before leaving school will seem automatic when the youth knows how to act. He will not stand around and shyly watch to see what his contemporaries are doing; he will step right up as if what he is doing today — maybe the only time in his life — is an occurrence every 24 hours.

The adviser and the school librarian may make life still more comfortable for the young reporter if they show him how to go about getting background information on any celebrity. Intelligent questions may then be framed by the informed reporter.

"Surprise" role playing may be injected into the classroom from time to time. In those instances,

it would be wise for only the adviser and the one or two students involved to know about the project.

After class has begun and students are settled into their work, a "heated argument" between two students over the use of a given typewriter is one possibility. The adviser may think of many other incidents. When the class becomes aware of the argument and stops to look and listen, then the teacher may ask the students to write up the incident as if it were true.

Occasionally, another teacher may be brought in on the plans, and reality is given to a situation — with the same result, a practice story will be written.

Role playing, considered one of the "modern techniques" for training salesmen and other adult employees, is really nothing new. It has existed as long as there have been youngsters. New situations just give a new flavor.

Adviser Believes Reporters Need Discipline Of History Writing

By Reef Waldrep

The author of the following article is Co-ordinator of Publications, Western Illinois University, Macomb, Illinois, and adviser to its medalist-winning paper, "Western Courier." Although he teaches journalism at WIU, his main interest is the "life improvement of school papers." He believes "they can be vital, energetic, with the impact of the New York Daily News or the Chicago Daily News and as conscientious as the New York Times. Philosophy makes a paper, not rules."

After working with hundreds of high school and college age young people who work with student publications, I have come up with a theory or two and perhaps a few tricks of the trade.

I'd like to share a few notions about getting your students clicking away on typewriters — and clicking in the right direction.

I have observed that students who

want to be editors, reporters on student news sheets generally come with the idea that *knowing how to write*, how to express themselves in clear, good English makes for a good reporter or editor.

History is written, but I doubt if most of us would judge a historian solely on the merits of his prose. Actually some of our better historians have had good lit-

erary styles and others have been rather turgid and dense in style.

Historians are *great* because of other qualities. The style, the prose were merely means of displaying the great qualities.

A man could have a beautiful, fluid, graceful, impressive, and even noble prose style and never be listed in the ranks of notable historians.

The language is a tool -- the man is not judged solely by his tools. The reporter will not be judged solely by his style -- if adequate. He will be judged by his story, by the news he has unearthed, by his angle.

This is not to cry down the emphasis on spelling, sentence structure, punctuation, and so on. These are essential -- like the typewriter, the linotype, paper, and ink are essential. They should be of good, sturdy quality.

Many students think that merely the power of stringing words together effectively and accurately make them eligible as reporters. This is not the case.

Skill in meter and rhyme will not make a poet -- it's more.

Skill in grammar and knowledge of great literature will not produce a publishable short story or novel in themselves.

Let us assume that these basic skills are available to the students. They are in your class and you're ready to "advise" them on their paper.

Where do they go?

The brightest will turn out junk dreamed up at a typewriter. You'd think they'd never read a news item put together by a professional newsman. They hear these items daily on TV and radio and see them in the papers dropped on their porches.

They don't click as news report-

ers because of a way of looking, an attitude, an approach . . . Never mind the reason for this. I don't know.

You say: "Suppose you write up the last ball game? The meeting of the student council?"

They can't do either of the jobs unless they have been to the game or the council meeting, observed, recorded exact details, names, numbers, quotes, and so on.

The novice will try. That proves he is a novice.

About the student council -- these bright youngsters with English skills -- write: "On Oct. 1, the Student Council met. Mrs. Jones was there as adviser. Dickie was president . . ."

And on and on they go . . .

After more generalities they will incidentally confide that the student council will build two fallout shelters on the school grounds. Nothing specific along the lines of the 5W's.

This all means to me that journalism, reporting, newswriting consists of the most complex skills possible for young people -- and teachers too -- to master.

Actually the discipline of history writing is needed. I emphasize to my students that they must in reality be historians -- using the discipline of history. I could turn it about and say the genuine historian uses the skills of a newsman.

I like to quote Pierre Bayle (1647-1706). He was no revolutionary, yet this pioneer in historical criticism had a direct effect on the approach of French Revolutionary figures. I think he will have an effect on any budding -- or mature -- newsman.

Here's what I present to my class from Bayle:

"History, generally speaking, is

the most difficult type of writing that an author can undertake, or one of the most difficult. It requires good judgment, noble, clear and considered style, a good conscience, a perfect probity, many excellent materials, and the art of placing them in good order, and above all things the power of resisting the instinct of religious zeal which prompts one to cry down what he thinks to be false, and to adorn and embellish what he thinks to be true . . . An historian can never stand too much upon his guard; and it almost impossible for him to be altogether free from prejudices . . . I conclude that none can be well qualified to write a good history, unless he be such an enemy to lying, that his conscience does not permit him to tell lies even to the advantage of his religion, and dearest friends, not to the disadvantage of an impious sect, and of his most implacable persecutors."

Then I tell them of Lenglet Du Fresnoy who explained that history speaks of faithful narration, an exact and sincere account of happenings — and I emphasize — supported by the witness of our own eyes, or certain and indubitable documents, or the reports of persons worthy of credence.

Of course, talk does not produce good reporters and editors. But material in these quotes can be discussed and hammered home.

Then comes action — one of my tricks.

I have my green young reporter in to talk about his first story. He is to report for the next issue of the paper on the meeting of the Student Council.

"Johnny," I say, "I am going to assist you in this first undertaking on our paper. I want you to follow my instructions faithfully and

we'll come up with a good story. Get yourself a note pad, pencil, and be at the meeting. Jot down facts and figures which your memory will not retain. Those things not clear in your mind should be followed up after the meeting by asking. Ask the chairman, the adviser, or speakers for clarification. When you get home, before you sleep, jot down a straight, chronological account of what happened — what you saw, what you heard what was said — don't forget names. Bring it in here bright and early the next morning. Okay? Don't put down a thing you didn't see or hear."

My notion was to help him write his report in *good* order, as specified by Bayle.

I pointed out to him that he was to tell what actually happened — not what he wanted to happen, what he thought about the meeting.

I hoped he would come to me with "many excellent materials."

We sat together over his diary, his detailed log. Once or twice we have numbered the facts in such an account. One boy in such a project had 100 hard facts in his log — plus some quotes.

"Let's float the cream to the top," I suggested. "What information is most vital to the students who read the paper?" We marked these facts. We struck out the skimmed milk, meaningless items.

"Now, Johnny, sum up the entire Council meeting in 40 or 50 words — remembering a lot of cream goes into the summary."

He did, and students often do the job well. Next we trim the 40 or 50 words to about 30 — if possible.

Sometimes I even go further: "Write the whole story in one sen-

tence using not more than 40 units or letters — counting *M*'s and *W*'s as more than one unit and *i* and *l* as less."

And we have a headline practically — and the story is in sharp focus. He has been guided to look at his notes like a newsman.

New Insights After 2 Years Advising Mimeographed Paper

By Franklin J. Stein

The adviser of "The Echo," mimeographed publication of Amityville High School, Amityville, Long Island, New York, puts into written form a talk he gave at a sectional meeting of the March 1961 convention of the Columbia Scholastic Press Association.

New insights are hard to come by in any field. Journalism seems to make the getting of new insights even harder because of its complexity. Yet we must continually revise our methods because of the responsibility we have to our readers. A good deal of credit for this adviser's insights must be given to the Newspaper Fund Inc., of *The Wall Street Journal*. It was this fund that enabled the adviser to take work in graduate journalism at Columbia University.

The new adviser to a mimeographed publication has one major chore ahead of him even before he gets down to the journalistic problems involved. He must convince himself that he is actually putting out a newspaper. No matter how good the quality of the stories is, no matter how excellent is the layout, he will have to contend with the new staff member who blandly states, "Oh I thought we had a printed newspaper in the high school."

After the adviser has mastered the chore of convincing himself that he is putting out a newspaper — in mimeographed form — he has to convince the rest of the staff. One insight which has come the hard way is — don't bother. If your staff isn't motivated to give

their last drop of journalistic blood to a mimeographed paper, chances are that they wouldn't add any extra effort merely because the paper is printed.

It might be well to pause and ask, "How does the mimeographed paper differ from its printed sister?" One soon discovers that it doesn't differ. Both need staffs, both serve as the voice of the student body, and both should have a style and editorial policy that allows their readers to identify it as "our school paper." The only difference is the method of reproduction.

Our school, Amityville High School, is located in Suffolk County on Long Island. We are in the third year of putting out our mimeographed paper. Unlike other schools that have never had the chance to use the printed paper, we have had printed papers, mimeographed papers, and even a couple of ditto papers. This is to be expected from a school that has been in the newspaper business for forty four years,

Three years ago we were busily putting out a printed paper. It was sold to the students on a subscription and a price-per-copy basis. Then costs went up to \$1,600 for eight issues. It seems that the

paper isn't allowed to run at a deficit. When this adviser was appointed there was a total of thirty six dollars in the till. There also were instructions to put out a mimeographed paper.

While this may not equal the feeling that one has listening to a Russian going around the earth several times, it is still a sinking feeling to learn that you are going to put out the first mimeographed paper in over fifteen years. However it is fair to say that in retrospect few printed papers can point to a more rewarding two years. We have received three first place awards both in Suffolk County and in Nassau-Suffolk County. In addition to this we have placed second for two years in the annual C.S.P.A. contests.

We were particularly pleased when, this spring, one of Long Island's biggest dailies *Newsday* created a special category for outstanding typography and layout in the mimeograph paper. This award, the first ever given in this category, was presented to the *Echo* at a gala steak dinner.

Our staff was also gratified to note that the award for the best feature story on Long Island was also presented to a mimeographed paper, the *Broadcast*, of Lindenhurst High School, a neighbor of ours in Suffolk County.

It is our hope that you — the mimeograph paper adviser — will take heart at the thought that there are awards for you too, not only for the printed papers. While it's true that the mimeographed paper can compete with the printed paper for honors, it is also true that there are certain problems inherent to the mimeographing process that can lead to jealousy of the lucky guy who gets his paper printed by *someone else*. This problem

can be summed up in one word, *reproduction*.

When all of the copy is in and the space "guesstimates" have been made, the raw copy is handed over to the printer at Inky Press, he undertakes the chore of justifying, or finding out what does and what doesn't print, and he even has facilities for making extra space or taking it away. This is not true of the stencil. Once it's down on stencil you soon find that the margin of safety has vanished with the last stroke of the typewriter.

Even if you have collected the finest copy this side of a school of journalism, it must somehow find its way on to a stencil before it is reproduced. Professional secretaries have found the mysteries of typing justified stencils too much for their well-trained abilities. If you can't have the school secretaries type your stencils, you fall back on such a pool, other times you fall in.

It is strongly suggested that you try to have the senior typing class do the stencil work. If this means a bottle of something sweet in June for the typing teacher, consider it money well spent. This should become obvious to you after you learn that it takes one hour to type one justified three column stencil. It also takes a minimum of thirty minutes to hand letter the headlines.

Should you fail to get the senior typing class you must fall back on the "I can type I've hunted and pecked for years," or "I just learned how to type and I need the practice" girls. The other typists either have lined up after-school jobs for pay or their boy friends have curtailed such luxuries as after-school activities. Typing a ten page paper is a minimal ten hour task, and adding ten hours to the time that

school finishes for the day can lead to dinner and the late show for you. It may also lead to an irate mother wanting to know where do you get the idea that her daughter has nothing else to do with her time but type for you, etc.

This year we hope to get all of the material together at one time so that the issue won't be in the process of being stenciled for two weeks out of four. We also have a commitment from the typing teacher that we can use her senior class to type stencils for us if they are all complete at one time.

After all this has been accomplished you put the paper to bed. The bed is a soggy piece of shredding cotton which has been bathed in a solution that looks like grease left over from a day's work at the model garage. In addition to the ink, you have the machine to contend with. Our machine is a one-speed electric. We are not happy with it, we have mentioned this fact to the administration, they now *know* we are not happy with it, and this year we will still use it.

Mimeograph machines were born neurotic. They love to

breakdown, especially in the middle of a one thousand copy run (what can you do with a paper that only has one half of the number of page six that you need?). The older the machine the more susceptible to breakdown. The more people with their paws on it (the office is nasty about using their machine but you're not even around to defend yours) the sooner it breaks down. This fact you will learn to accept along with facts like you will have to shovel after it snows.

For mimeo supplies we have found A. B. Dick is the most reliable. In fact you have to be careful not to overorder — too many types of lettering guides for instance. Pictures help too, especially if you don't clutter up the page with too much copy so the picture can be seen. A staff cartoonist can make the sports page something that has extra appeal. Remember to keep copy short. An 8½ x 11 page is no place for the unexpurgated long-winded copy.

Finally, remember this *is* your school paper. No one can do better than his best, even on second insight.

Streamlining Of Magazine Dummy Can Be Very Helpful

By Ann S. Werner

That streamlining of the dummy for a literary magazine can be helpful in many ways is the theme developed in the article below. The author of this contribution is the adviser to a successful literary magazine, "The Abbot Courant," of Abbott Academy, an independent school for girls in Andover, Massachusetts. Another article by this adviser, "Organizing A Successful Literary Magazine," appeared in the May 1960 issue of The Bulletin

"There is no time" is the cliched excuse most abhorrent to any teacher of high school English, and yet it is the one which she is increasingly justified in using herself. If

she is also, as she usually is, adviser for one of the school's literary publications, her use of the cliché becomes automatic. Since the independent school teacher who has

smaller classes knows she has no excuse for not giving at least a quarter of her assignments as written work, her paper load is, or should be, heavy.

I have been adviser for a literary magazine, *The Abbot Courant*, in a girls' independent school for the last four years. The magazine carries no advertisements and, therefore, is not self-supporting. We must contact in the fall for a maximum number of pages for each of the three issues as well as a general plan for the number and style of the illustrations and for the covers. To get the most for the school's money, we also contract for the three dates of sending to the printer, proof reading, and publication. Our very helpful printer has worked out with us a plan which has cut my wasted time to a minimum. It has not provided me with any extra-curricular time but has given me a much greater value received for the time expended. Perhaps our plan may help some other time-poor adviser.

WORTHY OF PUBLICATION

As soon as the board decides that a piece of writing is worthy of publication in any issue (provided there is not something better which comes in later), the article is proof read and typed ready for print. At this point *The Plan* begins to operate. Early in the fall we select the longest page from our spring issue; this we type (using pica type since that is the style of most of our typewriters) single spaced on one sheet of typewriter (8 by 11) paper. The printer then rules us a large quantity of heavy, easy-to-read-from paper in such a manner that if we keep within the boundaries so ruled, our sheet will equal one sheet of the finished *Courant*. At the same time the printer sends us a blank dummy containing the number of pages

for which we have contracted.

We immediately number the pages of this dummy and label the sheets taken up by material common to every issue; title and staff, contents, *Au Courant* (editorial), Frontispiece, and Tailpiece. We then know exactly how much room we have for current material. Our method of typing also lets us know exactly how much room each accepted article will take. We like the artistic effect of space and yet cannot afford to use it to excess. For this reason, if we find that an article runs over two or three lines onto the third page, we often find a like number of lines or picas somewhere in the article which can be cut. We do not need to re-type; we merely write a note in red at the top of the first sheet to the effect that cuts have been made so that the printer will set the type all onto the two pages.

IF WE ARE WEAK . . .

We also arrange our articles when so typed in groups according to subject matter — stories, essays, poetry, fillers. We know as we go along in what field we are weak and can solicit material accordingly. The editors know what they, themselves, should be producing for emergency use. When we discover, as blessedly sometimes does happen, that we have too much of one type, we put the less timely material in a folder as a start for vantage to this method is that we the next issue. One particular advantage can return manuscripts very soon to the contributors. These are often papers which have been written for class and not recopied and are therefore needed by the students who have written them.

As soon as we have several accepted contributions, the art editor and the editor in chief start playing with the dummy to determine what would lend itself to illustra-

tion and what it would be possible to play up as a theme for frontispiece, tailpiece etc.

In order to make the publication representative of the whole school we sometimes must print some rather insignificant bits merely because they are well written. Often when the art editor sees one of these typed in space on the page, she is inspired with some possible illustration which is so effective that the girls will read the article just to see what it was that was worth illustrating . . . and usually decides that it was!

WHAT ONE GIRL WROTE

This year our Kikuyu pupil wrote for English a little poem in the African style. We liked it but had to take her word for its being Kikuyu—until one board member suggested that the girl translate it into Kikuyu to see if it did match. She did and it did. Again our typing to size proved advantageous; the girls typed the English on the left and the corresponding Kikuyu of each stanza below and on the right. The result was an unusual page and the translated style unmistakably the same.

Last year the editor was much impressed with a rather long comparison which one of her classmates had written of two of Dore Schary's plays — one she had seen, the other she had read. She realized, however, that such an essay would not be attractive to many. We found that it took up about three printed pages. We decided to allot it four and to place it so that the second and third pages came exactly in the center of the book since those two pages would be printed at once. The title of the article was *The Highest Tree*. Our art editor did a sketch of a tree in exactly the right proportion to fit down the center of the book and extend unevenly over the two

pages. We then blocked off a proportionate amount of space on two sheets and typed over all of the article after page one to fit around the tree. The result was effective and many people read the article and none complained about such being included.

In our last issue we experimented with two silver pages. The printer gave us a choice of two places where each page could be inserted. This silver paper is, of course, white on one side (and requires that the white side be left blank) and is placed in the book so that the first sheet is silver on the right, the second on the left. We chose to illustrate a story and a one page light essay. Since we wished the illustration to precede the story, we placed it next the left side silver. The one page article could, of course, be effective with the illustration to the right.

SOMETHING GOOD CAME IN

Last year an especially good article came in after we completed the dummy, the night before we were to go to print. One of the editor's made a quick computation and said that since she had two items in this issue and that one of them was exactly the length of this contribution, she would withdraw hers and get that one typed up by morning.

When we decide where each article is to go, we number each page in accordance with the dummy and put any directions to the printer both on the sheets and on the page of the dummy. We place the major articles first and then arrange the poetry or part-page items. If we are short of material, each poem rates its own page; if we have a tight issue, two poems of similar content or style appear on the same page. We object to the little bugs the printer keeps on hand for space fillers or separa-

tors and have a stock pile of small cuts which may be reused another year if they seem appropriate without the expense of recutting. The contents sheet is then typed in full.

All this cuts down many man hours of printing cost since only one dummy needs to be made. It reduces out time since we have only one proof reading. Our first proof is the page proof. We usually proof read on our opaque projector so that several of us can read at once.

The final result is, we think,

very much more satisfying to the eye and to the recipients than the magazine we produced by our old method. The saving in printing hours allows us the experiments in silver paper and the new covers which are interesting and more expensive in texture. As soon as each issue leaves for the printer, someone comes up with, "Oh, next time, lets —", and we know that the issue will be awaited with some joy even by those who have nothing printed therein because it probably won't be just another 'same old Courant.'

SAY - A New Idea To Improve Community - School Relations

By Mrs. Roy W. Cox

The adviser to "Brook 'n' Breck," award-winning medalist-newspaper of Louisville Male High School, Louisville, Kentucky, writes in a detailed yet attractive manner about a new idea for improving community-school relations. Her school is located at the corner of Brook and Breckinridge streets, hence the name of the paper. The writer has featured SAY speakers and their message in the school paper to the advantage of both community and the school. The objective of Speaking to American Youth (or SAY) — "To develop substantial citizens able to solve their own problems and to help others solve theirs" — fits both the printed and the spoken word. Mrs. Cox wrote an article on advertising for The Bulletin of October 1957

Looking for new ways to improve your school paper?

Searching for interested material to use as a community-school tie-in?

Promoting better community-school relations provides a challenging field for the high school newspaper. Because it is the logical medium for establishing rapport between the school and its community, it can become a necessary link in this area of public relations.

In assuming its inherent respon-

sibility of reporting and interpreting all school news, and, in addition, reaching out into the community for material which can be related to student interest, the school paper can grow in importance and significance.

*Speaking to American Youth
Offers Opportunity*

Sponsors of school papers in the Louisville, Kentucky, area are very fortunate in having a community-school program which provides a wide range of possibilities for school staffs. It is Speaking to

American Youth, commonly called SAY. This is a plan whereby outstanding community leaders are invited to speak at school assemblies.

The plan itself is a easy to include in your assembly schedule as A. B. C., plus D! Most schools invite four speakers each year — an Attorney, a Business man, a Clergyman, and a Doctor. These men are carefully selected, not only because they have something to say and say it well, but they are always men who stand high in their profession and are respected by the youth of the community.

To be sure, your assembly program committee might decide to ask an E, F, G, H (Educator, Farmer, Government official, and Homemaker) to speak. And that, too, would be just as simple as A,B,C,-D!

At any rate, these SAY speakers should be community leaders who have a challenging message for young people. It has been said that when they come IN your school to speak, they go out and speak FOR your school.

Such a program provides *opportunities unlimited* for the school paper. To bring key people into the school is bringing in an important segment of the community, with both the individual and the message he brings being worthy of recognition.

Variety of Articles Possible

An "advance" interview with a speaker may be published in the paper just prior to his scheduled speech. Accompanied by a good action picture, and informative, human-interest story will arouse enthusiasm for the speaker's coming and prepare both the faculty and the students for his message.

Since SAY speeches usually deal with topics vitally affecting young

people, editors have found their ideas to be rich material for walking polls, student opinions, and letters to the editor. Often one speech will suggest several editorials, all of which will be more meaningful to the readers because of their having heard the speech.

SAY Widens Newspaper Scope From the Political Arena

A true story of how one SAY speaker provided material for two school papers, although making just one speech, is an illustration.

The lieutenant governor of a certain state is also an attorney. He has been a SAY speaker in his home town for several years. Two reporters from School No. 1, where he was soon to speak, interviewed him, primarily on what young people can do to prepare themselves for political careers.

The paper, which came out three days before his talk, carried an excellent front page article accompanied by a photograph of the school reporters talking with the lieutenant governor.

Result in School No. 1: the sponsor of that paper remarked that this man's speech was most enthusiastically received by the student body and that a lively, worthwhile question-and-answer period lasted for thirty minutes after his speech was concluded. Letters to the editor came in large numbers about topics which had been discussed. Naturally, editorials followed.

The editor of a school paper in an adjoining community, having read the interview in School Paper No. 1, got permission to attend that assembly. As a result, he and two of his staff members went to the office of the lieutenant governor to interview him on a subject which had already caused much discussion at his school: the ad-

visability of organizing a Future Political Leaders of America Club.

Result in School No. II: A sparkling, lively article in the lower left-hand corner of page one, in which this political leader gave his point of view, attracted many readers; the lead editorial called for the forming of such a club at School No. II; and a *Teens View the News* column carried the opinions of twenty students on that subject. *From the Reformatory*

The chaplain at a reformatory was the SAY speaker in one high school just before school closed this past spring. A large part of his talk dealt with the problems of going steady and early teen marriages. Having received a standing ovation of several minutes' duration, the chaplain then granted a long interview to members of the newspaper staff. Although this came too late to include in the last issue, the newly-elected editorial staff plans to sample student opinion and get student ideas on these timely subjects for use in the first issue next fall.

From the Pulpit

"My son helped you folks win last Friday night's football game, although he was the quarterback for the other school," began a slightly-built, cheerful clergyman who was the SAY speaker for that week.

You can imagine the lusty response from 1200 partisan high school students!

But he had their attention simply because he had begun by giving a good example of the very thing he came to talk about — "Good Sportsmanship!"

It was a tremendous speech.

The next week, the sports page of that school's newspaper carried an editorial, "How's Our Sportsmanship?" A poll was taken to get

student-opinions of the sportsmanship shown by players, cheerleaders, spectators, and coaches. Editors of other school papers took up the cudgels, and the community newspaper joined in. Extending throughout the football season and revived during basketball, it all revolutionized the conception of good sportsmanship.

SAY speakers are not always men who occupy high and powerful positions; speakers do not have to be known in the big world of finance or politics; neither do they have to be presidents of organizations or heads of great institutions. The ones chosen to speak at your school whose messages challenge your young people and whose words of wisdom evoke editorial comment and cause students to think for themselves are the men worthy of representing your community at your school.

Their thoughts and ideas, together with the reactions and ideas of those young people who hear them, will make mighty good reading in your newspaper. Your "live" articles will be appreciated by those outstanding citizens who take time from a busy schedule to bring your community's problems and dreams to the students who, they believe, will be its finest citizens in the years ahead.

Thoughtful editors and newspaper staffs can use such occasions, not only as springboards to good journalism, but also as the best means possible for building and maintaining excellent community-school relations.

"From the standpoint of public relations alone, even if it had no other merit, SAY is worth including in every school program," stated W. S. Milburn, principal of Louisville Male High School for more than thirty years.

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Airforce, retired. Author of: "Captain Eddie Rickenbacker" — "Lands Of The New World Neighbors" — "Keepers Of The Lights" — "Admiral Thunderbolt" — "Rebellion In Missouri: 1861"; with Fred G. Carnochan: "Empire Of The Snakes" — "Out of Africa"; with Charles A. Lockwood: "Hellcats Of The Sea" — "Zoomies, Subs, and Zeros" — "Through Hell and Deep Water" — "Tragedy At Honda"; with L. J. Maitland: "Knights Of The Air"; with Helen Lyon Adamson: "Sportsman's Game And Fish Cookbook."

The reviews appearing in this October 1961 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world and the librarians of the VA Veterans hospitals. Readers please address all inquiries regarding "Guide To Good Books" to Hans Christian Adamson, 850 Powell Street, San Francisco 8, California.

Forth to the Wilderness by Dale Van Every (Morrow — NF.—\$6.00). Here is a book that makes one wonder what might have happened to America's westward expansion if men with venturesome spirits had not crossed the Appalachians before the Revolution. The author maintains that the scattered outposts — established in violation of Indian, French, and English treaties — were the actual stepping stones to young America's ability to break through barriers that surrounded the original cluster of states. Interesting, even exciting, reading.

A History of the U. S. Army Signal Corps by the Editors of The Army Times (Putnam's — N.F. — Ill. — \$5.95). Brains, brawn, and bold initiative played vital roles in the evolution of the Signal Corps from a few signal men in 1861 to thousands of expert technicians in many fields in 1961. Completely illustrated, the book is no stark summary of military and scientific progress within the Corps. It is

replete with captivating anecdotes and rich in human interest appeal.

The Twilight Zone of Dreams by Andre Sonnet (Chilton — NF. — \$3.95). From olden days—when Joseph interpreted the dreams of Pharoah to our times when psychiatrists try to untangle webs of the subconscious — dreams and their meanings have been subjects of controversial speculation. In this rather studious book, the author covers the realm of dreams from biblical times to the atomic age. He recalls, for instance, that Prof. Bohr discovered the structure of the atom in a dream. In fact, the book bulges with instances of persons who had pleasant or unpleasant but significant slumbers.

The Men Who Robbed Brinks by Bob Considine (Random House — NF — \$3.95). Even as the Great Train Robbery remains the all-time classic of early movie thrillers, so the \$1,000,000 Brink Robbery in Boston promises to become the master crime of its kind. The book is based on a series of inter-

views with "Specs" O'Keefe, one of the ring leaders, as well as FBI, state, and local records. It is an amazing story full of eye-witness flavor and told with the speed and punch of a star reporter writing copy for a stop-press extra.

Gallapagos by Eibl Eibesfeldt (Doubleday — NF. — Ill. — \$3.95). More nature observers than a centipede can count on its toes have written about the wild life of those small Pacific islands. However, this treatment is easily the most interesting if not the weightiest. Be his subjects sea lions, birds, sharks, tortoises, or lizards, the author has a sprightly way of investing them with personalities and making them come alive in the minds of his readers. Added bonus: Excellent photography.

The Devil to Pay by Jack Youngblood and Robin Moore (Coward-McCann — NF. — Ill. — \$4.50). Do not look for morals, ethics, or regrets in this "off-beat confession" by an illicit gun-runner and mercenary revolutionary whose "hired gun" served Fidel Castro during the latter's rise to power. No punches are pulled, no incidents white-washed in this tale of treachery and intrigue which, incidentally, does not serve to endear the author to his readers. Somehow, Castro's failure to pay him the \$230,000 due for his services seems a quite acceptable comeuppance.

In the Arms of the Mountain by Elizabeth Seeman (Crown—NF. —\$4.00). The Seemans, both New Yorkers, decided to make their home way beyond the pavement's end in the heart of the Great Smokies. They had no experience, little know-how, and scant funds in taking up mountain living — but great enthusiasm. There is beauty, tenderness, and sadness in this saga of their fortitude and fail-

ure. Also marvelous word-pictures of mountains and their creatures; the simple, suspicious, and yet generous mountain people. A fine and inspiring piece of writing.

I. Jack Swilling by John Meyen (Myers Hastings House — NF. — Ill. — \$5.95). From 1848 when he, at 18, left Georgia, until his death in Yuma, Arizona, prison in 1878, Jack Swilling lived an adventurous life on both sides of the law in frontier regions from Kansas to California. His roamings ended in 1863 when he struck gold in Arizona. Later, he was the guiding genius in restoring prehistoric irrigation canals that brought moisture to soil on which he planted the town of Phoenix. As usual, the author writes with swift and certain skill of the West he knows so well.

For the Prosecution: Miss Deputy D. A. by Terrys T. Olender (Chilton — NF. — Ill. — \$4.50). The author writes about her years of service in the Los Angeles courts as Assistant District Attorney, the first member of her sex to appear for the prosecution in all sorts of criminal cases. Let it appear on the record that her story makes fascinating reading. Miss Olender has a bright flair for sketching personalities of defendants, judges, lawyers, witnesses, and jurors in short but graphic pen strokes. Trial tricks and tactics are colorfully described.

African Encounter by Robert Collis (Schribner's — NF. — Ill. — \$4.50). As a medico in African hospitals, Dr. Collis saw more than temperature charts and felt more than pulse beats. A baby specialist, he has some interesting opinions on the "exploding" population of Africa as well as the attitudes of whites toward natives. Dr. Collis has the rare gift of com-

municating his thoughts without rising in the pulpit or leaning on a lectern.

Nature, Doubleday's Pictorial Library of Earth, Plants, Animals (Doubleday — NF. — Ill. — \$9.95). This is a worthy companion piece to Doubleday's excellent "Pictorial Library of Science." In words (about 100,000) and pictures (circa 1000) it presents and explains natural history facts and theories in layman's terms. Subjects range from Earth's place in space to man's place in nature; from the structure of Earth to the life-cycle of a cell. Excellently organized. Extensive plant and animal classifications. Magnificently indexed.

Official Secret by Clayton Hutton (Crown — NF. — Ill. — \$3.50). During World War II, the author was the ingenious Merlin whose magic tricks helped work escape miracles for RAF men who landed in enemy areas. He invented innocent-looking equipment, such as pens and pencils, that hid either compasses, steel files, or dart guns. Uniform coats, by ripping a few threads in the lining, became civilian garments. Ordinary playing cards, when split, held thin silk maps. Escape devices were even shipped into POW camps in the guise of games or phonograph records.

Buy Now Pay Later by Hillel Black (Morrow — NF. — \$3.95). This book should be required reading in all family circles. Mr. Black shows, in simply but frightening mathematics, how the burdens of debt are increasingly piled higher upon Americans of all ages and classes and how his burden increases the feeling of insecurity. Step by step, the author reveals the quagmires that await those who try to borrow themselves into sol-

vency.

The Purveyor by John Starr (Holt, Rinehart & Winston — NF. — \$4.95). Angelo Pavane is a pseudonym for a criminal who spent many years as a wholesale distiller in the post-prohibition alcohol racket. Fear of his life — because he knew too much — made Pavane change his name and his way of life. Through Mr. Starr, he unfolds an amazing panorama of multi-million dollar crime syndicates that make Capone and his gang look like pygmies. Interesting sidelights, too, on this modern underworld's punks and princes.

Annie's Captain by Kathryn Hulme (Little, Brown — NF. — \$5.00). The same attention to details — without loss of color or pace — that marked her "Nun's Story," characterizes Miss Hulme's absorbing tale about her grandparents, love, the sea, and young San Francisco. Basically a true-life romance, it is enhanced by exciting episodes ranging from Confederate raiders to the San Francisco earthquake; from the sunset days of sail to the early years of steam.

Tales from a Troubled Land by Alan Patton (Scribner's — N.F. — \$3.50). In ten sharply-etched vignettes, Mr. Patton writes with impact, feeling, and understanding about the people and problems of his homeland — the "apartheid" beset Union of South Africa. Regarded as a prophet of doom in his own country, the author of "Cry, the Beloved Country" continues to speak critically of racial barriers in soft but penetrating tones.

Speed Was My Life by Alfred Neubauer (Potter — NF. — Ill. — \$4.00). The scents of hot oil and high octane fuels hang over every chapter in this book as they did

over the auto races they depict so well. For 40 years the author was manager of the famous Mercedes-Benz racing teams at top-notch tracks all over the world. He writes about fast-flying cars and high-flying drivers in hot-rod Olympics with a realism that makes readers reach for seat belts.

Little Brown Brother by Leon Wolff (Doubleday — NF. — Ill. — \$4.95). Here is a full-out treatment of Uncle Sam's "forgotten war" — and one he would like to have linger in the limbo of things forgotten — namely the Philippine Insurrection. It followed on the heels of U. S. action to oust Spain from the islands in 1898 and lasted for three long years of bloody, costly, and useless combat. Those were the days when "T. R." led Americans who dreamed of a trans-Pacific expansion of Empire. The men who fought and died for that forgotten dream are here well remembered.

The Secret Speech by John R. Beal (Duell, Sloane & Pearce — F. — \$3.50). This fictionized, but nonetheless factual, treatment of Khrushchev's failures and errors in leadership will tend to change the minds of those who regard the Red Czar as some sort of a superman. The author's vehicle is a speech before a secret meeting of a communist leaders after Khrushchev has been dethroned. In it, Mr. K's successor outlines his predecessor's shortcomings in the manner Khrushchev berated the acts of Stalin. The book gives one a feeling of sitting in on history before it happens.

World of the Wind by Slater Brown (Bobbs-Merrill — NF. — \$3.95). To most of us, winds are merely a lot of air, hot or cold, violent or gentle. But Mr. Brown, entertainingly, puts identifying la-

bels on the restless air and explains their amazing and often malignant characteristics. They blow all the way from Waterspouts, Dust Devils, and Black Blizzards to run-of-the-mill tornadoes, dusters, and cyclones. A breezy saga that may well sweep you off your feet.

The Old Man's Boy Grows Older by Robert Ruark (Holt, Rinehart & Winston — NF. — \$4.95). The boy in every man, as well as the man in every boy, will take this book to heart. It continues the enchanting stories about teen-ager Bob and his Grandfather in the coastal region of North Carolina begun in the well-received "The Old Man and the Boy." A pipeful of mellow blends of nostalgia.

Russia and the West under Lenin and Stalin by George F. Kennan (Little, Brown — NF. — \$5.75). A former Ambassador to Russia, the author is regarded as one of our ranking analysts of that land. To reduce the theme of a big and important book to a few words, the author warns the West to be "reconciled to operate in a world of relative and unstable values" and to give up the search for absolute in security, harmony, and amity. Briefly, based on past performance, the future is not bright.

California Trail Herd edited and annotated by Richard H. Dillon (Talisman Press — NF. — Ill. — \$6.00). For those who believe that stories of trail herd adventures have gone the way of the ancient cowtowns here is a pleasant and worthwhile discovery. It is the journal of a drive, in 1850, from Missouri to California and kept by Cyrus Loveland, a cowboy. Among the earliest to the far West and one of the first over the northern Sierra route to California, the drive made history.

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New

Practical

Springboard To Journalism

This is a 100-page study guide in journalism for high school newspaper advisers. Written by a group of experienced faculty advisers of school newspapers under the editorship of Benjamin W. Allnutt, president of the Columbia Scholastic Press Advisers Association, this book is very practical in its approach on how to teach and do the many things which go to creating a good school newspaper.

Here is a list of the chapter headings: Principles and Objectives of School Publications, Writing the News Story, Writing the Editorial, Writing the Feature Story, Writing the Sports Story, Writing the Headline, Learning to Copyread, Interviewing, Makeup of High School Newspapers, Advertising, Public Relations Blueprint for School Publications, Bibliography.

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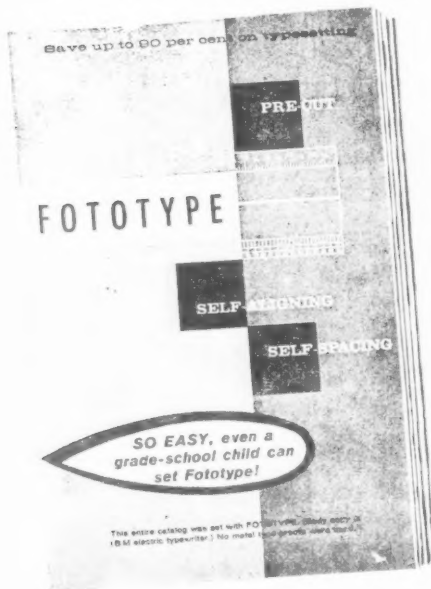


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